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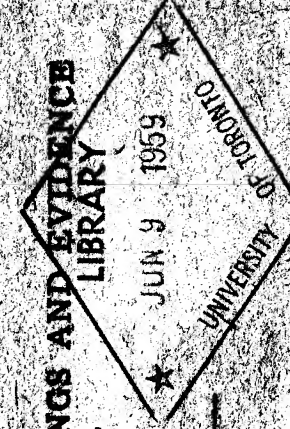
Second Session—Twenty-fourth Parliament  
1959

SPECIAL COMMITTEE ON  
**BROADCASTING**

Chairman: G. E. HALPENNY, Esq.

MINUTES OF PROCEEDINGS AND EVIDENCE  
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THURSDAY, MAY 28, 1959

CANADIAN BROADCASTING CORPORATION

WITNESSES:

E. L. Bushnell, Acting President, Canadian Broadcasting Corporation;  
J. P. Gilmore, Controller of Operations; A. M. Henderson, Comptroller;  
and Marcel Carter, Controller of Management, Planning and Development

THE QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA 1959

HOUSE OF COMMONS

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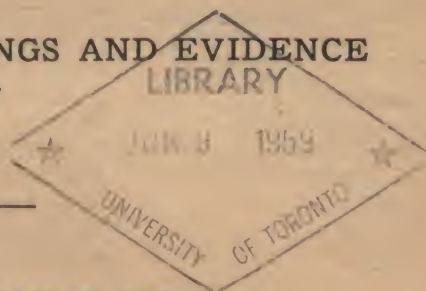
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## SPECIAL COMMITTEE ON BROADCASTING

Chairman: G. E. Halpenny, Esq.

Vice-Chairman: J. Flynn, Esq.

and Messrs.

Miss Aitken,	Fortin,	Nowlan,
R. A. Bell ( <i>Carleton</i> ),	Jung,	Pickersgill,
Tom Bell ( <i>Saint John-</i>	Kucherepa,	Pratt,
<i>Albert</i> ),	Lambert,	Richard ( <i>Ottawa East</i> ),
Brassard ( <i>Lapointe</i> ),	Macquarrie,	Robichaud,
Campeau,	Mitchell,	Rouleau,
*Mrs. Casselman,	Morris,	Simpson,
Chambers,	†Muir ( <i>Lisgar</i> )	Smith ( <i>Calgary South</i> ),
Dorion,	McCleave,	Smith ( <i>Simcoe North</i> ),
Fairfield,	McGrath,	Tremblay.
Fisher,	McIntosh,	
Forgie,	McQuillan,	

J. E. O'Connor,

Clerk of the Committee.

\*Replaced Mr. Horner (*Jasper-Edson*) Tuesday, May 26, 1959.

†Replaced Mr. Chown Tuesday, May 26, 1959.



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#### ORDERS OF REFERENCE

TUESDAY, May 26, 1959

*Ordered*,—That the names of Mrs. Casselman and Mr. Muir (Lisgar) be substituted for those of Messrs. Horner (Jasper-Edson) and Chown respectively on the Special Committee on Broadcasting.

ATTEST

Léon J. Raymond,  
*Clerk of the House.*



## MINUTES OF PROCEEDINGS

THURSDAY, May 28, 1959

The Special Committee on Broadcasting met at 9.30 a.m. this day. The Chairman, Mr. Halpenny presided.

*Members present:* Miss Aitken, Mr. Bell (*Carleton*), Mrs. Casselman, Messrs. Fairfield, Fisher, Flynn, Forgie, Fortin, Halpenny, Lambert, Macquarrie, Morris, McCleave, McGrath, Muir, Pickersgill, Pratt, Richard (*Ottawa East*), Robichaud, Simpson, Smith (*Calgary South*), Smith (*Simcoe North*) and Tremblay. (24)

*In attendance:* Mr. E. L. Bushnell, Acting President of the Canadian Broadcasting Corporation, assisted by Messrs. J. P. Gilmore, Controller of Operations; A. M. Henderson, Comptroller; Marcel Carter, Controller of Management, Planning and Development; R. C. Fraser, Director, Public Relations; Charles Jennings, Controller of Broadcasting; Marcel Ouimet, Deputy Controller of Broadcasting; R. E. Keddy, Director of Organization; Barry MacDonald, Secretary, Board of Directors; and J. A. Halbert, Assistant Secretary, Board of Directors.

The Chairman observed the presence of quorum and communicated to the Committee the decision of the Sub-committee on Agenda and Procedure regarding the disposition of the motion made at the Committee's last meeting by Mr. Arthur Smith, Member for Calgary South.

It was agreed that Mr. Smith's motion be allowed to stand until the next meeting of the Committee to be held Tuesday, June 2.

Mr. Gilmore was called, and assisted by Mr. Henderson outlined methods of establishing administrative costs.

Mr. Henderson introduced details of the production costs of the programs "Peter Grimes" and "A Boy Grown Up".

*Agreed,*—That the above material be printed as appendices to this day's Proceedings. (See appendices A and B)

Mr. Carter was called and outlined to the Committee the administrative structure of a typical television program.

Messrs. Bushnell and Carter were questioned concerning areas of authority and control.

Mr. Tremblay requested corporation officers to produce for the next meeting of the Committee details of the production "La Plus Belle de C  ans". Following discussion of Mr. Tremblay's request, it was agreed that the matter be referred to the Subcommittee on Agenda and Procedure.

At 10.55 a.m. the Committee adjourned to meet again at 3.30 p.m. this day.

### AFTERNOON SITTING

The Special Committee on Broadcasting resumed sitting at 3.30 p.m. this day. The Vice-Chairman, Mr. Flynn, presided.

*Members present:* Miss Aitken, Mr. Campeau, Mrs. Casselman, Messrs. Chambers, Dorion, Fairfield, Flynn, Fortin, Kucherepa, McCleave, Pickersgill, Rouleau, Simpson, Smith (*Simcoe North*) and Tremblay. (15)

*In attendance:* The same officers of the Canadian Broadcasting Corporation as attended this morning, with the addition of Mr. A. H. M. Laidlaw, Counsel.

The Vice-Chairman observed the presence of quorum, and Messrs. Bushnell and Carter answered questions relating to a Radio Program entitled "Man to Man" and comparison of the Canadian Producer's role in the field of television with his American counterpart.

At 3.40 p.m. the Members were summoned to the Chamber and the Committee recessed.

At 4.10 p.m. the Committee resumed; Mr. Carter commenced a statement on the method of establishing staff requirements for television operations and tabled for printing in the record a chart entitled "A CBC Television Production Variety Type". (See appendix "C")

At 4.20 p.m. the Committee recessed, Members having once again been summoned to the Chamber.

At 5.05 p.m., the following members present,—Bell (*Carleton*), Chambers, Dorion, Flynn, Fortin, Kucherepa, McCleave, Pratt and Tremblay, the Committee adjourned for lack of quorum.

J. E. O'Connor,  
*Clerk of the Committee.*



NOTE: *Text of the Proceedings recorded in the French language appears immediately following this day's Evidence.*

REMARQUE: *Le texte des témoignages recueillis en français figure immédiatement à la suite du compte rendu des délibérations de la séance d'aujourd'hui.*

## EVIDENCE

THURSDAY, May 28, 1959.  
9.30 a.m.

The CHAIRMAN: We have a quorum, gentlemen. You will recall that we had a sub-committee meeting yesterday afternoon, and I shall read the decision of that body, which is a recommendation to the committee as a whole.

A communication was received from the board of directors of the Canadian Broadcasting Corporation indicating that consultations were being held to review the policy of the C.B.C. with respect to disclosing information of the nature requested in Mr. Smith's motion. The steering committee is of the opinion that the directors of the C.B.C. should have full opportunity to submit to the committee any representations they desire.

Accordingly, the steering committee recommend a postponement of the vote upon Mr. Smith's motion until next Tuesday, to clear up any possible misunderstanding. However, the steering committee wishes to make clear that the decision on what information shall be produced to a parliamentary committee is a matter for parliamentary decision alone. Is that agreeable, gentlemen?

Mr. SMITH (*Calgary South*): I have no objection. I think it is reasonable that the board be committed to make their representations to the committee, provided there is a clear understanding, as the resolution states, that the vote will be considered and recorded at our next meeting. I think it is quite reasonable.

The CHAIRMAN: That is understood by the Chair and the steering committee, Mr. Smith.

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, I do not object to this decision of the advisory board, except I must say I am astonished that Mr. Bushnell did not think earlier of having this consultation with the directors of the C.B.C. It seems to me this causes a delay which, of course, can retard the work of the committee; so, even if I do not object to this decision of the advisory board, I publicly express, here and now, my astonishment at Mr. Bushnell's attitude in delaying this so long, making known this opinion which he now indicates, and I must say that, at the present moment, it seems to me the committee has not called upon the corporation to furnish us with much information, and if we have, each time, to refer to the board of governors, then we will not see the end of it.

I would like to say also, Mr. Chairman, that the replies we have so far received are, as a whole, of a somewhat vague type; everything is somewhat in the vague state. I looked, only yesterday, through the replies we have received and mostly they simply amount to saying, for instance, "I do not know" or "I think," and all the rest of it.



I think that those responsible for the C.B.C. should be able to give us—after all, they are quite experienced people—factual information such as we ask for.

Mr. ERNEST BUSHNELL (*Vice-President, Canadian Broadcasting Corporation*): Well, Mr. Chairman, just let me say this: I apologize to Mr. Tremblay and this committee if I had not the judgment and foresight to provide information which the committee felt was necessary. I am also sorry if Mr. Tremblay and this committee feel my answers have been vague.

Let me assure you of one thing: I am not trying to be vague; I am not trying to hide anything. I fully appreciate that this committee has, as have other committees in the past, the fullest right to a great deal of information. However, I do feel this,—and as I explained before, I am an employee of the C.B.C. We have a board of directors, and that board has only been in office since November 10. It has held several meetings and is, at the present stage, considering certain adaptations, if I might put it that way, of policy. There may be changes; there may not be changes; but I feel it is the responsibility of the board to indicate to management if such changes should take be made.

If I may again just say this: I have no wish, no desire, to try and hide anything from this committee which I think is in the interests of the committee, in the interests of the C.B.C., and in the interests of Canada.

The CHAIRMAN: Thank you very much, Mr. Bushnell.

Mr. FORTIN: Mr. Chairman, I agree entirely with what Mr. Tremblay has just said. I will have no objection to concurring with the recommendation that was made by the committee this morning, as long as we have the assurance that the vote will be taken on Mr. Smith's motion on Tuesday. We have been sitting here for I do not know how many days, and I believe we have not done much work so far. It is about time we got to work, because we have here a duty to perform, and we are going to do it, whether it pleases the C.B.C. or not.

Mr. SMITH (*Calgary South*): This question of reference to the board raised, I think, an interesting and an important point. Of course, I do have some appreciation of the position Mr. Bushnell finds himself in, but I say this, that it seems to me we may come to other considerations in which Mr. Bushnell feels that he wants a right of reference to his board. Obviously, we are not going to be able to anticipate some of those, but it immediately comes to my mind that if the board, for example, are going to present suggestions or views, should the board not be here to have those views examined?

The CHAIRMAN: On Tuesday, at our next meeting, I have invited Mr. Robert Dunsmore, chairman of the Finance committee of the Board of Directors, to be present.

Mr. SMITH (*Calgary South*): That answers the first point.

The second point is that I suggest it is not an unusual practice that when we, or other committees of this nature, have what amounts to being a civil servant, and a minister, the civil servant, if he is not in a position, in the absence of the minister, to answer a question directly, states, that immediately, and we merely set it aside until such time a policy-making body—that is, the board of directors—could appear before us. We would then have a list of those questions, and we can put them in sequence later on to those people who are responsible for the policy.

Mr. PRATT: May I correct several errors in the minutes. The first is on page 155, line 5. The word "difference" should be "relation", so the last half of the sentence reads: "I see no relation between that and disclosing the costs of the program". Another error appears on page 166, in the eighth line from the bottom. There are three words wrong in this sentence. I think probably I should read the sentence as it should have been: "Yes, I think we

can sum up that, regardless of whether the sponsor is subsidized by the public or vice versa, nevertheless both the public and the sponsor are partners in this project".

The CHAIRMAN: Mr. Fisher, please?

Mr. FISHER: I would like some information from you. It seems to be becoming a pattern in this committee on the part of certain committee members that, instead of asking questions, they are making statements. I have some views I would not mind expressing in the form of statements, but it seems to me it militates against the proper functioning of the committee.

This morning we have had statements that reflect upon the efficiency and competency of Mr. Bushnell and the people from the C.B.C. who have been before us. I do not want to make any comments on that, but I feel that if a reflection is going to be made on the progress of this committee it has to come back on the members of the committee itself.

I would like to know what your views are on this question of loaded statements and extended statements, in respect of questions which get off a member's chest, what is a sort of shot-gun blast at various features of the C.B.C.

The CHAIRMAN: I do not like it any more than you like it, but we start off with these as questions, and before we realize it they become statements. I would urge the Committee Members to keep these to a minimum, by all means.

Mr. McGRATH: I have a question or a suggestion, and I hope it is not a statement.

The CHAIRMAN: Has it to do with the postponement of the vote?

Mr. McGRATH: Yes. Would it be possible to have, before the board of directors of the C.B.C. appear before the committee, the breakdown on the occupation or the business affiliations of each director, the number of directors, and the number of times the new board has met since its inception?

Mr. BUSHNELL: Yes.

The CHAIRMAN: Yes. we can get that.

Mr. BUSHNELL: As a matter of fact, a great deal of that is already public knowledge.

Mr. McGRATH: I realize that, but I would like it for the record.

I also have another question, and that has to do with the financial statement of the C.B.C.; and I do not know if it is in order to bring it up at this time.

The CHAIRMAN: Not at this time, please Mr. McGrath.

I would like to get the committee's feeling regarding the recommendation of the Subcommittee as to whether we can delay this vote until next Tuesday.

Mr. SMITH (*Calgary South*): So moved.

Mr. BELL (*Carleton*): I second that.

The CHAIRMAN: Is that agreeable, gentleman?

Agreed.

Mr. PRATT: Mr. Chairman, in regard to Mr. Fisher's remarks, I would like to say this, that at no time has there been in my questioning any criticism of Mr. Bushnell personally, whom I have known very well for some time, and I admire greatly the work he has done; and as far as the C.B.C. is concerned, I think the committee know that they have swept the board in the United States with many radio awards. That is not the basis of our criticisms. I would like that understood.



Mr. BUSHNELL: Thank you, Mr. Pratt.

Mr. FISHER: You say "that is not the basis of 'our' criticism". You are identifying yourself with other criticism?

Mr. PRATT: I am speaking personally, for myself, and I want that clearly on the record.

The CHAIRMAN: Let us get down to business please.

For the rest of today I suggest we continue with sustaining Program Costs, samples of which were tabled and appear at page 176 of the sixth printed proceedings.

Then, after we have completed the questioning on that, I would suggest that we go along to the organization charts for which Mr. Chambers asked. Immediately the questioning is finished on the organization charts I would suggest that we then give our French-speaking Members a chance. They have a series of questions, and we can finish off this morning's period with as many French questions as possible—that is questions from the French-speaking members—and then, if necessary, we can continue this afternoon on questions relating to the French network. Is that agreeable, gentlemen?

Mr. FORTIN: At what time is that?

The CHAIRMAN: It will be 3.30 this afternoon. We will continue in the same way with translations, so every person will understand. Is that agreeable, gentlemen?

Agreed.

The CHAIRMAN: May we now have further questions on Sustaining Programs costs based on the table that you will find on page 176?

Mr. BUSHNELL: Mr. Chairman, may I ask Mr. Gilmore, our controller of operations, to deal with one aspect, and then Mr. Henderson, our comptroller, can elaborate on some of the questions you have asked.

The CHAIRMAN: By all means, Mr. Bushnell.

Mr. J. P. GILMORE (*Controller of Operations, Canadian Broadcasting Corporation*): Mr. Chairman, I would like to answer one particular question first. There was a question placed on the subject of "Point de Mire", and that concerned artists' fees. The artists' fees shown in the program in the table included a script plus three performers in the total amount.

All the programs listed are for one occasion only. They are all accurate costs from our records of actual programs, the dates for which we have.

The CHAIRMAN: They all relate to one program?

Mr. GILMORE: Yes, sir.

Mr. FORTIN: How many of these programs are there in a year—on "Point de Mire"?

Mr. GILMORE: One per week; and it would be 39 programs during the fall and winter before renewal of any contract for the summer season, which is 13 weeks.

Mr. FORTIN: You mentioned there are three performers on this particular show. I have noticed that sometimes there is only one on it. If there is only one, does he get the \$700?

Mr. GILMORE: No, sir.

Mr. FORTIN: How much does he get?

Mr. GILMORE: I will have to defer to Mr. Bushnell on that. That is an artists' fee paid to a specific performer; and I am not sure whether we reveal the actual individual artists' fees.



The CHAIRMAN: You will recall that we all agreed at the beginning of the committees' sittings we were not going to get down to personalities. If you try to pin it down to one individual, then we are getting down to personalities, and I would recommend that you do not continue in that way.

Mr. GILMORE: Mr. Henderson has the comments that were asked for on Teletheatre and on the two Folio examples—A Boy Growing Up and Peter Grimes.

The CHAIRMAN: Mr. Henderson?

Mr. A. M. HENDERSON (*Comptroller, Canadian Broadcasting Corporation*): Mr. Chairman, I believe it was Mr. Pratt who asked for the detailed costs, was it, on Peter Grimes?

Mr. McGRATH: No, I asked for that.

Mr. HENDERSON: And A Boy Growing Up.

The CHAIRMAN: They are the high and low points in Folio.

Mr. HENDERSON: That is the high and low in the Folio series.

I have here the full details of these, which runs to about 32 pages, the details of which I will bring forth. But before doing so I think it might be useful were we to clear up a reference which was made at the last meeting to the basis of determining and apportioning overheads in these figures. Some questions arose regarding the column headed "administration overhead" in the sustaining television programs schedule.

I regret to say that on re-checking these figures, we found—due to pressure of events surrounding their preparation—certain errors crept in; and, therefore, they stand to be corrected, but not to any great extent. Rather than troubling you with the re-filing of the fresh figures, I thought it might be satisfactory were I to outline exactly what we do, how we do it and why we do it; and then to give you the particulars of the two Folio productions which you requested.

The standard practice, the standard accounting practice, in all lines of business, when reporting on the costs of the commodities produced, is usually to record, first, the direct manufacturing costs—that is, materials and labour. Factory or manufacturing overhead is then added as a percentage, to arrive at a final production cost.

Generally speaking, the product is then marked up for selling by means of a mark-up calculated to recapture the remaining expenses of the business,—that is, the general and selling expenses—and to provide a profit margin for the enterprise. As you will appreciate, this procedure is relatively easy when dealing with a range of standard commodities.

In the television industry the commodity is the program broadcast, and in the case of the C.B.C. we must appreciate this represents some 200 different live productions mounted every week over our television networks. Each one of these is a custom tailored production. There is nothing standard about them, except, as you will appreciate, the basic overhead charges.

We record our costs very much like a manufacturing business, beginning with the direct costs—in our case that is the artists' fees, the direct technical services for the show, the design, staging and the other direct costs which can be and are related directly to the production in question.

These are gathered together in what we call our program cost ledger. In the case of Peter Grimes, I have the ledger sheets right here. They are gathered together in our program cost ledger under the heading of the particular show. At this point, as I have said, we have our total of the direct production costs. We must then give consideration to adding a figure calculated to recover our regional overhead at the regional production centre where the show originates. This consists of the going expenses of the office of the director of television and all of the regional administration and supervisory departments

we have operating at the production centre, for the purpose of servicing our broadcasting.

As I have explained, and you will appreciate, it is not possible to allocate any of these charges directly against any single one of the productions, because it would be administratively impractical and altogether too costly to attempt, for example, to break down every nickel of overhead cost in the region just to be able to say precisely what amount is attributable to the particular show in question.

Accordingly, we follow the standard accounting practice by determining over a period of time—our last fiscal year, for example—the ratio that this overhead expense bears to the total production cost expense; that is, your total direct expenses.

Our practice is then to apply this rate to the direct program costs for the purpose of determining the final production cost. We are doing this on the basis of our experience out of the last fiscal year. In this way, then, we arrive at the costs of our individual programs.

Most businesses would submit their costs on this production cost basis, leaving it, as I have said, for the selling mark-up to recapture the remaining overhead and provide for the profit.

However, in the case of the C.B.C., it has always been the corporation's practice to submit its costs, when requested to do so by committees and bodies such as this—to include its full and final management supervision. That is to say, the sole cost of operating its head office supervision, up to the top—in other words, an all-in cost.

Accordingly, we estimate this by determining the ratio our head office or management supervision bears to the total of our direct production costs, including the regional or production centre overhead I have mentioned. Our experience has been that this ratio runs to the order of seven per cent and, accordingly, we have applied this to the total production costs shown in the column headed "Administrative overhead" on our submission of individual production costs.

Now, sir, that is the basis that is followed. It is the standard accounting practice employed in cases of this kind, and if that explanation is clear, I might proceed with the Peter Grimes show staged over the network on January 13, from Toronto.

The CHAIRMAN: Does that satisfy you, Mr. McGrath?

Mr. McGRATH: Yes.

Mr. PICKERSGILL: There is one question I would like to put. These overhead costs are obviously imputed costs. I notice they vary a great deal between programs. Is there some fixed ratio that is applied?

Mr. HENDERSON: Yes, the ratios that are applied, you take the direct costs as enunciated. We then add the regional recovery, and I described the overheads surrounding our production centre. That is 15 per cent. So we have the sum of the direct cost, plus 15 per cent, which gives us our total production cost.

To that we then apply seven per cent, to recover head office or management supervision. Then we have the final all-in cost. It is going further than is customary in presenting costs, but in an effort to try to spread the overhead of our shows and make it comprehensive we have adopted that method.

Mr. PICKERSGILL: I think I understand that now. However, perhaps I can ask one further question?

The CHAIRMAN: By all means, Mr. Pickersgill.

Mr. PICKERSGILL: That means the overhead that is going to be charged to the program will vary directly to the cost of the program: the higher the direct production costs of the program, the higher will be the share of the overhead?

Mr. HENDERSON: That is correct.



Mr. PICKERSGILL: In fact, the overhead really applied to a cheap show may be just as great as to a big one?

Mr. HENDERSON: You are applying the percentage?

Mr. PICKERSGILL: Applying the percentage is, perhaps, exaggerating the cost of the expensive shows and under-estimating the cost of the cheap show, because it may require just as much overhead as a big one.

The CHAIRMAN: I am wondering how else you could do it.

Mr. PICKERSGILL: I am not objecting to it, but some people are quite shocked by the cost of some of these shows, and I am suggesting that perhaps these imputed costs are really a little higher. If you divided the overhead of two half hour programs—another way of doing it, would be to take the overhead and divide it by two.

Mr. HENDERSON: There are various ways of doing that, but you will appreciate you are able to check the arithmetic at the end of the year and make it apply in other cases like this.

The CHAIRMAN: Will you continue with the other aspect?

Mr. HENDERSON: "Peter Grimes", as I say was staged January 13 in Toronto over the network.

You, Mr. Chairman and the members of the committee, might like to take a pencil, and I will try to make it as light as possible, but there is a great mass of material.

The CHAIRMAN: Could we have that printed as an appendix? Is it necessary for you to read it now?

Mr. HENDERSON: Exactly what you wish. I can give you a quick summary of it.

Mr. SMITH (*Calgary South*): We could have a summary, and attach the rest of it as an appendix.

Mr. McGRATH: The members can study it later, if we attach it as an appendix.

The CHAIRMAN: I think it would save a great deal of time if we could put it in as an appendix. Then, if there are any questions on it, we can ask them next week. Is that agreeable?

Agreed.

Mr. HENDERSON: I would like to clean it up a bit; it has all been done in the last four hours.

The CHAIRMAN: Would you clean it up and present it next week then?

Mr. HENDERSON: Yes.

The CHAIRMAN: Thank you very much, Mr. Henderson.

Could we get along to the organizational charts? Have you any questions?

Mr. McGRATH: Did I hear correctly, that you are suggesting this be presented as an appendix next week?

The CHAIRMAN: As soon as it is corrected. If we can get it corrected before next week, and get it in today, so much better.

Mr. McGRATH: I thought you implied it would be held over until the next committee meeting.

The CHAIRMAN: No.

Mr. SMITH (*Calgary South*): Do I understand we have the right of examining on this subject at some later point?

The CHAIRMAN: By all means.

Mr. HENDERSON: I have 24 schedules and it is in pencil and ink notes, because I have been cross-checking them very closely after they came right off the books of the corporation.



The CHAIRMAN: Could you go over them with our Clerk, Mr. O'Connor, and I think, possibly, we can get them in today.

Mr. HENDERSON: I also have, Mr. Chairman, equivalent data in respect of the show of May 5 "A Boy Growing Up", in Folio.

The CHAIRMAN: Right.

Mr. HENDERSON: That is in a somewhat shorter form than for Peter Grimes, because Peter Grimes is one of our major productions.

The CHAIRMAN: If it is agreeable we will have both placed in the appendix. Agreed.

Mr. SIMPSON: I am wondering—

The CHAIRMAN: On what point is your question, Mr. Simpson? Is it on the organizational charts?

Mr. SIMPSON: The sustaining programs.

The CHAIRMAN: All right, continue, please.

Mr. SIMPSON: In relation to Folio we have on here a high and low, and there is quite a significant difference in costs. So, I am wondering what relationship these other figures we have on programs bear to this. Is it a general, average figure for these programs each week, or would there be any of these programs in front of us here that might have high and low points?

The CHAIRMAN: For example, you cannot say with respect to Fighting Words, showing \$440 for artists' fees, whether that is the average, or a low or a high. Is that what you want to know, Mr. Simpson?

Mr. SIMPSON: Not just on artists' fees.

The CHAIRMAN: On the grand total. Fighting Words happens be \$1,713?

Mr. HENDERSON: Yes.

The CHAIRMAN: Do you want to know whether it is an average cost or the high or low?

Mr. SIMPSON: On any of them. We have no indication here.

Mr. GILMORE: Mr. Chairman, the situation on that is, we had the obvious choice of all of these of choosing either a high or low. As was pointed out in committee at the last meeting, the temptation of human nature might be to present a low figure. However, we did not do that and we took good averages, slightly above average for this particular program.

Mr. PRATT: Is the witness suggesting the C.B.C. is devoid of the temptations of human nature?

Mr. GILMORE: No, but that we try not to give in to the the temptations of human nature. These are slightly above the average. In the case of Folio, they are exactly what were asked for earlier; the lowest we had on record, and the highest.

The CHAIRMAN: I think that answers Mr. Simpson's question.

Mr. McGRATH: In respect to these sustaining programs—of course, this question could also be asked in relation to commercial shows—is there an obligation on the producer in question: is he given a certain specific budget and is he given certain definite instructions to remain within that budget and, if possible, to produce a show below the original estimate of the budget?

For instance, say a producer has "X" number of dollars to produce his show; he produces it for less than the original estimate: what happens to the original estimate—is it put over on to another show? I do not know if I have made myself clear.

The CHAIRMAN: I think you have.

Mr. GILMORE: The answer is, that our estimates are prepared by quarter, by the actual program schedule, and the producer is held as closely as possible to the estimate of the average for his series.

The CHAIRMAN: Very much the same as on the commercial shows?

Mr. GILMORE: Yes, both on commercial and sustaining programs. He is equipped with administrative assistance in the form of a unit manager on his program, to control the business side of it. The business side of it is maintained in this way, and the unit manager helps him in this respect.

Mr. McGRATH: Just as a hypothetical case: say a producer has four or five shows to produce at an estimated budget of \$5,000 each, and he produces three or four shows for \$3,000.

The CHAIRMAN: \$3,000 each, totalling \$9,000?

Mr. McGRATH: Yes; \$2,000 below the budget for each particular show. Can he then add to the fourth show what he saved on the three shows?

Mr. GILMORE: Not of his own volition, because there is a matter of planning involved here. We must plan three or four months ahead by program scope as well as just by period. It is quite possible that this is deliberate on his part, that he has been saving this particular amount of money because he knows that the fourth program—or the fifth—is a rather expensive production, which has been approved right up the line to Mr. Jennings, in the schedule for that quarter.

Mr. SMITH (*Calgary South*): Mr. Chairman, I am referring to the detailed breakdown of costs. It is pointed out that there are some errors in the administration overheads, and I am not going to deal with any amounts and I ask this only as a matter of quality. We see administration costs as applied to each of these programs. As an example, Peter Grimes, \$8,000 odd.

Looking at the income and expenses, we see a figure for administration of \$2,760,427, and for programs the figure is \$42,491,864. My question is: where do you show the individual administrative expenses for these programs? Do you show it under "Programs" or under "General Administration"? I want to try to establish whether the \$2,760,000 is actually a true figure of administrative costs.

Mr. HENDERSON: Not on the income and expense statement, no.

Mr. SMITH (*Calgary South*): I appreciate that; but with regard to the administration overheads shown for these programs, where do you apply it to your general statement?

Mr. HENDERSON: That is in various of the items shown in the income and expense statement. It is that portion of the expense on the statement applicable to head office or management supervision.

Mr. SMITH (*Calgary South*): It is not contained, then, under the general heading of "Administration"?

Mr. HENDERSON: There is a portion of it, I believe, in there. A portion of it would be in some of the other items.

Mr. LAMBERT: Mr. Chairman, following Mr. McGrath's questioning, let us take the reverse position of a man who is over-spending his budget. I believe at the last session there was a statement that he would be told to trim it off his next one.

The CHAIRMAN: That is right, on the commercial shows.

Mr. LAMBERT: Does the same thing happen on the sustaining programs?

Mr. GILMORE: Very definitely.

Mr. LAMBERT: Then how do you control the quality of your programs, because a man who has been inefficient, say, in his first program is given a second bite at the cherry in order to even out his budget?



Mr. GILMORE: That is strictly a matter of management and how you deal with the man concerned. We try to maintain the quality of the programs ahead of that time. If they are going over-budget, it is quite possible—if they were seriously over—that we might have to, firstly, curtail the scope of the last program, or ask for an additional allocation from a very small unallocated amount which we preserve for emergencies.

Mr. LAMBERT: This is a very interesting aspect, I think, where there is an opening for inefficiency to snowball from the beginning.

Mr. GILMORE: That is not permitted, in the form you have described.

Mr. LAMBERT: Is the producer given an opportunity to recoup himself by producing a lower budget show and, perhaps, a lower quality show?

Mr. GILMORE: Not necessarily a lower quality show, but one at a different budget. For example, the second Folio program shown in the table was quite a high quality type of production, but not the same type of production as Peter Grimes or as one of the large musicals we have done.

Mr. PRATT: In regard to the possibility of cutting costs, I wonder if Mr. Bushnell would inform the committee whether he foresees any eventual possibility of using the multi-camera technique with video tape, to avoid the time and expense of lengthy rehearsals and the "fluffs" and tension that occur on live programs?

Mr. BUSHNELL: We are exploring the possibilities of that right now and are providing ourselves with a number of video tapes. I think I said the other day that the minimum was 20, at \$75,000 each. Nothing is inexpensive in this business.

Again, we still have—as I think I mentioned before—to resolve any differences that might arise with artists and with technicians who belong to unions, if I might put it that way.

The CHAIRMAN: Is it agreeable, gentlemen, that we go to the organization charts?

Mr. McGRATH: I have another question on this, Mr. Chairman. What are the obstacles, Mr. Bushnell—with regard to the C.B.C.—with reference to putting on amateur theatrical groups?

Mr. BUSHNELL: The obstacles are these. We have done it, and we are still doing it, actually. Talent Caravan is a good illustration. We were doing it for many years in connection with Singing Stars of Tomorrow. But our arrangement with artists unions is this—and the same applies, as a matter of fact, in a little different sense, as far as agreements with musicians are concerned. Let me refer to the C.C.A.A. first. We are able to obtain from this union what is called a work permit for a limited number of appearances. The work permit is something that we pay for; the cost is not extraordinary at all, it is comparatively small. But if an amateur, let us say—or a non-professional—continues to participate in programs, then that person is obliged to join the artists union.

The CHAIRMAN: Other than that, do you have to have a stand-in?

Mr. BUSHNELL: No, in the case of the C.C.A.A. we are not permitted to have a stand-in. In the case of the musicians union, we are obliged to have a stand-in if we are using an amateur musician, and we are obliged to pay that money to the local in which the performance originates.

Mr. McGRATH: That applies to sustaining programs?

Mr. BUSHNELL: It applies to all programs.

Mr. McGRATH: The point I would like to draw from that questioning is: Would it not be better, where you have a budget of \$147,376 for a production like Peter Grimes—one would think there would be little theater groups in



Canada who would certainly like to avail themselves of the opportunity to present a production like Peter Grimes, I am sure—.

Mr. CHAMBERS: Mr. Chairman, we are getting out of the line of questioning.

Mr. McGRATH: The point I am getting at, Mr. Chairman, is that we hear so much from the C.B.C. about encouraging Canadian talent and Canadian culture, and we see so little on the network of the C.B.C. with regard to actual Canadian talent. We see the same faces week after week after week, and yet we have little theater groups all across Canada. As a matter of fact, I have a specific example in my own province. A few weeks ago—

Mr. FISHER: You have only one actor.

Mr. McGRATH: No, we have more, and some of them are good actors. But the point I was drawing out was that there was a very successful experiment at a television drama festival. Surely there is a potential for this in Canada under the C.B.C. network, in place of a "turkey" like C.B.C. Folio?

Mr. BUSHNELL: Wait a minute; I am just not going to let you get away with that "turkey" business. I have before me here, as a matter of fact, a couple of press comments. Quite honestly, I did not enjoy Peter Grimes myself—it was a little over my head—and, as a matter of fact, I was a professional musician at one time. It was a little too rich for my blood. But I would just like to quote a very short paragraph that appeared in a Montreal paper with respect to Folio:

Folio has kept one eye on the stars, one foot on the ground and all other necessary appurtenances busy maintaining a working liaison between the two. It has been wholly successful, proving in the most satisfactory way that television can be at once slightly esoteric in its approach and a darn good show.

The CHAIRMAN: May I suggest, gentlemen, that we are again doing something that we all agreed we would not do; we are getting personal likes and dislikes into programming. We all agreed at the first that we would not do that.

Mr. McGRATH: With all due deference, Mr. Chairman, that was not the point I was making; it was not a point of personal likes or dislikes.

Mr. BUSHNELL: May I answer that, Mr. McGrath. Actually, I think the illustration you have used to make your point is just a little bit—well, you are stretching it a little bit, because Peter Grimes, as we all know, is something that requires the very highest degree of professionalism. I would doubt, with all due respect—while there may be a very high standard of production in amateur groups—if there is any amateur group in this country that would be qualified to present a program like Peter Grimes. I would doubt it very much.

Mr. PRATT: Mr. Chairman, I would like to say a word on that. I agree with Mr. McGrath, that we should give amateurs every possible opportunity; but unfortunately—judging by the recent dominion drama festival—Canadian amateur talent is now at its lowest ebb, with the exception of the French Canadians from Quebec, who have taken eight of the nine awards.

Mr. BUSHNELL: Hear, hear.

The CHAIRMAN: Mr. Simpson, is your question on amateur talent?

Mr. SIMPSON: It is on programming.

The CHAIRMAN: On the sustaining programs on this list?

Mr. SIMPSON: It is not in relation to the ones listed here.

The CHAIRMAN: We were working on sustaining programs right now. We will get back to that later.

Mr. SIMPSON: This is on the American produced programs.

The CHAIRMAN: Let us have your question.

Mr. SIMPSON: I am wondering if there is any financial loss to the corporation on any programs produced, or any films brought in from the United States and sold commercially?

Mr. BUSHNELL: I am very happy to say that there is no loss, and in many, many cases—indeed, in practically every case—there is a very substantial profit.

Mr. CHAMBERS: Mr. Chairman, I had a question on how a program is produced, based on this chart, that I think might be helpful to the committee. I think it would be helpful to us if we got some knowledge on this before we went on.

Mr. BELL (*Carleton*): I suggest, Mr. Chairman, we should give Mr. Chambers the right of way.

The CHAIRMAN: Continue.

Mr. CHAMBERS: I looked through the chart produced the other day, and there are a few other positions—as I understand it—in the production set-up. I would just like to ask what the functions of these people are—shall we say—and how they tie into the production of programs.

In the first place, we have a position on the chart, director of a television station. There is a title, I believe, in Montreal, director of television; is that the same thing?

Mr. MARCEL CARTER (*Controller of Management, Planning and Development, Canadian Broadcasting Corporation*): Yes. If I may make a point right at the beginning in connection with the chart; this is a basic chart, and in its application might vary slightly from location to location, depending on the local circumstances.

Mr. CHAMBERS: There is an assistant director of television?

Mr. CARTER: That is correct.

Mr. CHAMBERS: There is a program director and, as I understand it, an assistant program director of television, and two assistant program directors. I was wondering if those are departmentalized somehow, or if they all have different functions?

Mr. CARTER: If I recall correctly, there is an assistant program director, and he has two persons with him, one in charge of production and the other in charge of the group of script assistants, for assignments and following up the work of those people.

Mr. CHAMBERS: There are a number of people bearing the title of "coordinator". There is in Montreal, I believe, a director of coordination, a coordinator of theatres, a coordinator of continuity, a coordinator of quizzes, a coordinator of variety shows and a coordinator of musical shows. Are they equivalent to your program production people?

Mr. CARTER: You may be using a literal translation of the French word "coordonnateur". Those are the supervising producers to whom we are referring here: you have music, drama, children's broadcasts, and so forth.

Mr. CHAMBERS: We have some evidence before us—not much—that school education work was begun in Quebec, and there is, I believe, a director of education, a supervisor of education for television and five program organizers for education. I was wondering what their duties were.

Mr. CARTER: They are not solely education; they are in the area of talks and educational broadcasts. What is the French for that, Mr. Ouimet?

Mr. MARCEL OUMET (*Deputy Controller of Broadcasting, Canadian Broadcasting Corporation*): Directeur des causeries et des émissions éducatives.



The INTERPRETER: That would be in English—translating it on the spot—director of talks and educational talks.

Mr. OUMET (*interpretation*): We use the word "educational" in preference to "cultural": we make a distinction.

Mr. CHAMBERS: What you really mean, in English, is more cultural than educational?

Mr. CARTER: That is right. The director operates both in radio and in television. He is a regional man; he is connected with the two French networks, radio and television. There are program organizers under him who work either in television or radio. Some of them may specialize on labour problems, others business, and so forth.

Mr. CHAMBERS: For each of these programs you have a producer, presumably?

Mr. CARTER: For each program there is a producer.

Mr. CHAMBERS: And you have a unit supervising producer?

Mr. CARTER: In Montreal and Toronto we have unit supervising producers, because you may have about 50 producers in Toronto and 80 in Montreal. They are assigned in different areas under the immediate direction of a unit supervising producer, who is in turn responsible for the program production.

Mr. CHAMBERS: These program organizers and the unit supervising producers, and the producers themselves, give an appearance of a multiplicity of authority here.

Mr. CARTER: You have to distinguish that in programming there are three areas, policy, planning and actual production. The director of talks and educational broadcasts is concerned with the planning, and his program organizers work with him in the planning. Once they have planned a series of programs, it is turned over to the production group, under the director of television, including the unit supervising producer and the producer himself, to put the program on the air. They are concerned with the actual production.

Mr. FORTIN: What are the actual duties of the unit supervising producer?

Mr. CARTER: The unit supervising producer's duties are given here, at the bottom of page 1. He assists the local program director in planning and organizing programs within his field; drama, variety, public affairs, and so on. Once the detail has been approved, he assumes responsibility for the production, including supervision of production staff, program expenditure and other costs.

The CHAIRMAN: You will recall, gentlemen, that this is all available in printed form right now. The duties of each one of these people appear in the appendix.

Mr. CHAMBERS: As I understand it, there is quite a separation between the planning and the production.

Mr. CARTER: There is a separation, but they have to meet together at one point. There has to be a close liaison.

Mr. CHAMBERS: When you have something that goes wrong—such as with regard to *La plus belle de Céans*, that was produced in Montreal, at great offence to a great many citizens in the province of Quebec—where, in this administrative machinery, is it felt?

I do not want to get down to names at all; but can it be said that for any given program one man is responsible from beginning to end and apportions this responsibility to the parties responsible for that program, and can be held by the corporation responsible for the results from beginning to end?



Mr. BUSHNELL: I think I would like to answer that question, Mr. Chairman. In the final analysis, as a matter of fact, the president and vice president are responsible; it is a corporate responsibility. We could go on down the line, it is true; but not for one minute would I avoid, or try to avoid, or give the appearance of avoiding the acceptance of responsibility. That, as I say, is a corporate responsibility, and in the final analysis, rests with the president and vice president, the controller of broadcasting, and others.

Mr. CHAMBERS: Who will apportion, obviously, the share of the blame if anything goes wrong. But the point I am getting at here is that there seems to be—to have been, in two cases—a breakdown in control. I want to know whether—obviously the president and vice president do not produce these individual shows—there is one person, whether it be the unit supervising producer, or the producer, or the coordinator of these various shows, who is responsible to the corporation for that show?

Mr. BUSHNELL: Yes, we have, and I am going to be quite honest with you and tell you that in both cases one or two links in that chain of command simply broke down.

Mr. CHAMBERS: Which of these titles on the chart is the man who is responsible for the show?

Mr. FORTIN: Who authorized the production finally?

Mr. BUSHNELL: Ultimately, the director of television in the area in which the program originated has the final responsibility. Then beneath him, again, the supervising producer, the director of programs, and the particular producer himself.

Mr. SMITH (*Simcoe North*): Is there not one man who is responsible for the content of a show who is finally responsible for the final content of the show—and the form in which it goes on?

Mr. BUSHNELL: In some respects that is true.

Mr. SMITH (*Simcoe North*): Who is that man?

Mr. PICKERSGILL: I would like to raise a point of order.

The CHAIRMAN: Mr. Pickersgill, I have been holding off Mr. Tremblay.

Mr. PICKERSGILL: I am raising a point of order, and my point of order is this, it is well recognized in the house and I suggest it should be recognized in the committee, that the person responsible for an organization is the person answerable; and this business of trying to go behind the president and vice president who is here, and responsible, and trying to isolate responsibility in individuals is not a proper function of this committee at all. Our function is to assess the work of the corporation and not to engage in a witch hunt after individuals; and it would be an entirely improper and inappropriate way to proceed.

Mr. CHAMBERS: There is no witch hunt going on. There is no witch hunt whatsoever involved in my line of questioning. We are here to examine the way the money of the C.B.C. is being spent. Part of that is the way the programs are administered. I am not after any individual. There have been complaints about certain programs; but I am not going after the individuals who produced them.

The CHAIRMAN: We all agreed we would not.

Mr. CHAMBERS: I have heard complaints from people who worked for the C.B.C. about the multiplicity of authority; they do not know who the boss is on the program level. What I am trying to get at is an understanding of the administrative machinery and the production machinery on an individual program. I do not have a particular program in mind and I do not know the names of individual program producers, concerning any particular program,

but this is an examination of the administrative set-up. I feel the C.B.C. have a very difficult job, having had an explosive growth on television, and I think they have done very well under the circumstances. On the other hand, there may well be some means which can be suggested by this committee.

The CHAIRMAN: Mr. Tremblay, you have been trying to get in for a long while.

Mr. TREMBLAY: (In French not translated):

The CHAIRMAN: Mr. Tremblay, this appears to be another statement. Is it a question or is it another statement you are making? May we have the translation?

Mr. TREMBLAY (*Interpretation*): It is a proposal.

The CHAIRMAN: All right, continue then.

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, to follow up Mr. Chambers' question which he has just put, I too find the internal set-up of the C.B.C. as regards the programming seems to me to be very complicated, and my colleague mentioned the program we have all heard a lot of recently "La Plus Belle de Céans"; and we all know it is very difficult to find out who is responsible in this case.

As Mr. Bushnell has just said, it seems that it is he and the president who finally have to be answerable for this matter. Now, Mr. Pickersgill can call it as he did, "witch hunting", but if he feels the C.B.C. people are involved that is his business. For my part, I want to say here that I would like to propose the following to the committee: Considering the difficulty which has been brought about by this program, I propose that Mr. Bushnell, in concert with his C.B.C. colleagues, should produce at the next meeting of the committee—that is to say, next Tuesday—a detailed report on this program "La Plus Belle de Céans", and I would therefore propose that we would be particularly anxious to receive the following information: (1) who accepted the text; (2) who produced the program; (3) who accepted it as it was seen on the screen; and (4) who finally must reply to the questions which were put by the representatives of the people in the House of Commons and by the citizens, the people who have been disturbed by the program?

I propose, therefore, as I said, that a detailed report should be made on this subject, because I wish to emphasize that this is a matter of importance, and it is a matter which we, as representatives of the people,—and I insist on the point,—cannot remain silent about.

Mr. FORTIN: Mr. Chairman, this is on the same line, and I would like to ask a further question. I would like to know the breakdown of the cost of that particular production.

The CHAIRMAN: Certainly the costs can be produced. I think that the proposal of Mr. Tremblay should be submitted to the steering committee, at which time I think the steering committee should not only consider it, but ask the advice of the minister who is answerable to parliament for the C.B.C.

If that is agreeable, gentlemen, that is what I intend to do with Mr. Tremblay's proposal.

Agreed.

The CHAIRMAN: Continue, please, Mr. Chambers.

Mr. CHAMBERS: I want to go back from the particular to the general, again, and forget about the particular program. But could I ask this: as a result of these mistakes, has there been any thought given to correcting or revising this chain of responsibility, to strengthen the matter?

Mr. BUSHNELL: Yes, very definitely. And, then, let me make a confession: normally, we hold meetings on a closed circuit between Ottawa, Montreal and



Toronto, and these are held with great regularity, not less than every two weeks, and on many occasions—or, at least, many times—once a week; indeed, more often if any item comes up that our program people either in Montreal or Toronto feel should be referred to management. That is something that we began almost a year ago, and, again, I am the culprit.

During the rather strenuous time that we had between January 1 and well on into March I just could not find the time, and others involved did not seem to be able to find the time to continue those. Now then, we got back to trying very hard to get the wheels in motion again, to re-organize the Montreal situation, the Montreal organization; and that has taken a lot of time.

As well as that, some reference was made this morning—and I do not wish to harp on it, but we have in our books at the present time answers to 125 questions that we thought this committee might want answers to. That all had to be prepared.

Mr. McCLEAVE: What is our batting average, so far, Mr. Bushnell?

Mr. BUSHNELL: You fooled me once or twice—or, let me say, my crystal ball was not working in that particular field.

Mr. McCLEAVE: You are doing a "Harvey Haddix" on us?

Mr. BUSHNELL: No.

The CHAIRMAN: Continue, Mr. Bushnell.

Mr. BUSHNELL: Actually, you asked the question, if steps were being taken to see that those things that have happened will not happen again, and my answer to you is this: very definitely.

If I might at this time, Mr. Chambers, just say this, that we produce a great number of programs in all fields. We are not infallible; no one in the organization is infallible that I know of. We do not pretend to be; and we are bound to make mistakes. I am sorry, very sorry indeed that when we make one we really go all out.

Mr. CHAMBERS: Mr. Bushnell, I am very glad to hear that, and I realize that these mistakes will happen. However, I hope you are embarrassed by them less often in the future. Could you tell us this, in trying to avoid similar occurrences in the future, are you talking about changes of personnel in particular spots, or are you talking of the change in organizational structure at the local level?

Mr. BUSHNELL: Mr. Chambers, I think I can say we are doing more about organizational changes than any changes in personnel.

Mr. CHAMBERS: Would this lead to the point where one man, whatever his title would be, would have total responsibility for a show, or is that not possible in your business?

Mr. BUSHNELL: No, it is not possible; it is a group responsibility.

The CHAIRMAN: Miss Aitken?

Miss AITKEN: I would like to ask, Mr. Chairman, why there are 80 producers in Montreal and 50 producers in Toronto. Eighty producers seem to be a lot for one segment of the network. I wondered if you had any comparable figures from an American network, of how many producers they use?

Mr. BUSHNELL: I think I can answer that now, Miss Aitken. The output of the French network on live productions is considerably greater than that of Toronto.

The other point is this, that the method of producing programs in the United States, in many cases, is very different from that of the C.B.C., inasmuch as some of the American networks buy picked programs from outside organizations—the N.C.A., for example, is one; Jaffe organization is another.

Again, there is a difference in nomenclature, I guess you would say, and very often what we call a producer is, in the United States, called a director, or vice versa.

The CHAIRMAN: Mr. Smith of Simcoe North; it is along this line?

Mr. SMITH (*Simcoe North*): It is on the corporate responsibility point.

The CHAIRMAN: Right.

Mr. SMITH (*Simcoe North*): It is quite obvious the corporation has to be finally responsible for what goes out on the air, but is not there in these cases, or ought not there to be in these cases, one man who is finally responsible to the board of directors for the content of every program?

Mr. BUSHNELL: Let me put it to you this way, Mr. Smith: when you say "one man is directly responsible", ultimately he is, but I do not know of any-one man who could be personally responsible for the content of every program.

Mr. SMITH (*Simcoe North*): No, no: of each program.

Mr. BUSHNELL: Of each program?

Mr. SMITH (*Simcoe North*): Of each program.

Mr. BUSHNELL: I do not quite understand you—each program or each series?

Mr. SMITH (*Simcoe North*): No, each series. For instance, we will take a non-controversial one, Maman Fon Fon, which is a kindergarten program.

Mr. FORTIN: Is that the one you are listening to?

Mr. SMITH (*Simcoe North*): Is there not one man who is finally responsible for the content of that program to the board, or ought not there to be?

Mr. BUSHNELL: In that particular case I would say, again, the responsibility is somewhat divided. You would have to go back to the planning of the program, to the person who presented the idea. Then that idea is brought down to the supervisory level. It is then passed down to the producer.

The CHAIRMAN: Mr. Fisher, you had a question on this?

Mr. FISHER: Yes. Is it true the provincial authorities, or the provincial governments, have the authority, if they so want, to set up an agency to, in effect, censor television or telecasts, in the same way they do the distribution of film?

Mr. BUSHNELL: Mr. Fisher, that is a highly controversial question, and I am not competent to answer that.

The CHAIRMAN: Mr. Lambert next. Mr. Fisher, were you satisfied with the answer, or do you want to put a further question?

Mr. FISHER: I just wondered if that is not a fact. If that is the fact, perhaps the responsibility lies there, if the provinces want to exercise it.

Mr. BUSHNELL: That, again, is a matter of opinion, and legal opinion, actually. I will put it to you this way that—

The CHAIRMAN: Remember, you are not a lawyer.

Mr. BUSHNELL: No, I am not a lawyer.

Mr. FORTIN: Good for you. I am one.

Mr. BUSHNELL: I doubt very much if the provinces—and this is a personal opinion—have the right to exercise full and complete censorship over the program output of the C.B.C.

Mr. FLYNN: In fact, they do.

Mr. BUSHNELL: No, they do not, Mr. Flynn.

The CHAIRMAN: Mr. Lambert, on the same point?



Mr. LAMBERT: On the point raised by Mr. Smith; this follows straight up. Let us take program X. Is there anybody who has to stand up, any one particular person who has to stand up and reply to you, if you are going to give him hell for a blooper?

Mr. BUSHNELL: Yes.

Mr. LAMBERT: That is what we want to know: who is he?

Mr. CHAMBERS: And on what level is he?

Mr. BUSHNELL: He is the next level to me, Mr. Charles Jennings, and he has got hell on more than one occasion; and he is going to get it again.

Mr. PRATT: Mr. Chairman, this is aside from this, but further to Miss Aitken's question. Has the C.B.C. received any requests from advertising agencies to be permitted to use their own producers on shows?

Mr BUSHNELL: Yes.

Mr. PRATT: What is the attitude of the C.B.C. in that respect?

Mr. BUSHNELL: That has been a matter of policy from the very beginning, because as I explained to you, the C.B.C. regards all its programs as C.B.C. programs. One of the difficulties, Mr. Pratt, that would arise and that has arisen is this—the effect is this—that to bring in an outside producer he might well find it a little difficult to work with a crew which is a unit. Let me put it to you this way, that the agencies certainly are not excluded from attending rehearsals and from expressing opinions, and their opinions are very often accepted.

Mr. PRATT: Is it not a fact that in the United States it is the practice, that this practice is followed and outside agencies have their own producers, highly paid producers as a matter of fact; and does not the C.B.C. carry out this practice in radio?

Mr. BUSHNELL: Yes, we did.

Mr. PRATT: Do you still?

Mr. BUSHNELL: There is so very little commercial radio.

Mr. PRATT: I am sorry I brought it up.

The CHAIRMAN: Gentlemen, I know you want to welcome before you Mrs. Casselman, as a member of our committee, one of the three best looking girls in the house; and Mr. George Muir of Lisgar, one of the three ugliest men in the house.

Mr. McCLEAVE: Mr. Chairman, do we follow on this afternoon on the subject of agencies or who has the say in the production of shows? Could we ask about that this afternoon?

The CHAIRMAN: If you ask it in French this afternoon, because it is going to be in French.

Mr. McCLEAVE (In French—not translated).

The CHAIRMAN: Gentlemen, this afternoon at 3:30. I am sorry I will not be here, but Mr. Flynn will be in the chair. I suggested to Mr. Flynn you keep on programming this afternoon, either French commercial or French sustaining programs. Is that agreed, gentlemen?

Agreed.

The CHAIRMAN: Until this afternoon at 3:30 in this room.

THURSDAY, May 28, 1959.

3.30 p.m.

## AFTERNOON SESSION

The VICE CHAIRMAN (*Mr. Flynn*): Ladies and gentlemen, I think we now have a quorum. Let us continue from where we left off this morning.

Mr. CHAMBERS: I have a few questions following from this morning. I wonder if Mr. Bushnell would tell us what action, if any, was taken in Toronto by the corporation as a result of this radio program *Man to Man*.

Mr. BUSHNELL: Yes, I would be very happy to tell you that the matter has been discussed very thoroughly and that those who were responsible for it have been reprimanded most seriously; and that if such a thing happens again, more serious action will be taken. Of that I can assure you.

Mr. CHAMBERS: Perhaps my next question should be addressed to Mr. Carter. I wonder if he could tell us about the position of a producer in the C.B.C. I gathered this morning that it was not the same—or, to put the question positively, is it the same, as I understand it, as that of a producer in the theatre or in television in the United States?

Mr. CARTER: The answer is no. A producer in the theatre or in television in the United States is responsible for making the business arrangements in connection with the show, hiring the people, and all management functions in connection with the show or program. The artistic aspects of the work are done by what they call the director.

However, in the C.B.C. the two functions are combined. This is a tradition which has remained from our radio operations and we have continued it in television, and we find that it has operated satisfactorily so far.

Mr. CHAMBERS: Is there any possibility of a conflict? You told us this morning that in certain areas the program organizers perform some of the functions of the producers. Who is the senior man, the program organizer, or the producer?

Mr. CARTER: First of all, we do not have program organizers in all areas. We have program organizers for talks, and for farm broadcasts, possibly. In those cases as far as planning the program is concerned, the program organizer will go forward and possibly do some of the work that a producer might normally do for another type of show.

The work of the producer in that case might be closely allied to that of a director, as I explained before in American television.

Mr. CHAMBERS: In that case the program organizer would be the senior man of the two? He could give directions and plan the show himself.

The VICE CHAIRMAN: There goes the division bell. We must adjourn now because of the vote in the house, but we shall return after the vote.

(On resumption of the committee)

Mr. FORTIN (*Interpretation*): Mr. Chairman, at this stage I think we would like to know about the administrative set up of the French network of the C.B.C. so I shall put a rather general question to Mr. Carter who undoubtedly is capable and qualified to answer it.

Could he tell us by means of this wonderful table we find before us, everything that happens from the time a program is first conceived right up to the moment it appears on the television screen.

The VICE CHAIRMAN: One moment. I do not think you mentioned the words "French network".



Mr. FORTIN: Yes, I mentioned both networks; I am interested in the same set-ups.

Mr. CARTER (*Interpretation*): Mr. Chairman, to reply to the question which had been put to me by Mr. Chambers, we had drawn up comments under the heading of method of establishing staff requirements for television operations. These notes have not yet been distributed, but they were given to the clerk of the committee. I do not know if he is in a position to distribute them now.

The VICE-CHAIRMAN: Is it agreed that we distribute them now?

Agreed.

Would it be agreeable to the committee if Mr. Carter gave us in French practically what is in these notes so that we could dispense with the translation? Is that agreeable to everybody?

Agreed.

Mr. CARTER: The number of staff required for live television productions is directly related to the program planning for each and every show. The sum total of staff required on any given television station or production centre is, consequently, the result of the load qualitatively and quantitatively at that location in terms of live production and also in terms of the maintenance of the various common services, such as accounting, personnel, publicity, etc., required for both radio and television production together with the maintenance of the station on-air operations.

These notes will confine themselves to an outline of the requirements for staff on a live television production and how these are built up.

The planning of a program starts with an idea from which an outline and, eventually, a script are produced. The program assignment is then made through the supervising producer of a given program area such as variety, drama, children's, etc., to a producer.

Mr. FORTIN (*Interpretation*): If the idea comes from outside, to whom is it first conveyed?

Mr. CARTER (*Interpretation*): Mr. Chairman, it depends on where it emanates from. If it is from a publicity agency, it might involve our commercial department. Furthermore, as I just said, talks, programs and rural services are in contact with various organizations.

The VICE-CHAIRMAN: Ladies and gentlemen, again we must adjourn for a vote in the house.

Mr. FORTIN: We could come back afterwards for an hour.

The VICE-CHAIRMAN: Do you wish to continue after the vote in the house.

Agreed.

(The committee did not reconvene, because of lack of a quorum.)

THE FOLLOWING IS THE TEXT OF THAT PART OF THE  
COMMITTEE'S PROCEEDINGS CONDUCTED IN  
THE FRENCH LANGUAGE

ON TROUVERA CI-DESSOUS LE TEXTE DE LA PARTIE DES DÉLIBÉRATIONS  
DU COMITÉ QUI S'EST DÉROULÉE EN FRANÇAIS

(Page 181)

M. TREMBLAY: Monsieur le président, je n'ai pas objection à cette décision du comité consultatif, sauf que l'on me permettra de m'étonner, peut-être, de ce que M. Bushnell n'ait pas songé plus tôt à faire cette consultation auprès du Bureau des gouverneurs. Il me semble que cette procédure apporte un délai qui est de nature, évidemment, à retarder les délibérations du comité.

Alors, même si je n'ai pas d'objection à cette décision du comité consultatif, je me permets d'exprimer ici publiquement mon étonnement devant l'attitude de M. Bushnell d'avoir retardé aussi longtemps à faire connaître cette opinion qu'il a maintenant et qui est d'ailleurs très récente. Et je dois vous dire qu'au rythme où vont les choses actuellement, il me paraît que le comité n'est pas appelé à nous fournir beaucoup d'informations puisqu'il nous faut, à chaque fois, référer au Bureau des gouverneurs, et il semble que l'on n'en sortira plus.

Monsieur le président, je désire aussi signaler que l'ensemble des réponses que nous avons eues jusqu'à présent est plutôt vague; tout demeure plutôt flou. J'ai fait hier une longue révision de ces réponses et, dans la plupart des cas, on se borne à dire: "Eh bien, on ne sait pas"; "je pense", etc. Il me semble que les responsables de la société Radio-Canada pourraient nous fournir, et assez vite,—puisqu'ils ont une expérience déjà vieille, déjà ancienne,—les renseignements factuels que nous demandons.

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(Page 195)

M. TREMBLAY: Monsieur le président, pour faire suite aux questions que vient de poser M. Chambers, je trouve, moi aussi, que l'organisation intérieure de Radio-Canada, en ce qui concerne les programmes, me paraît bien compliquée, et comme mon collègue faisait allusion à une émission que nous connaissons bien, "La plus belle de céans", nous remarquons qu'il est bien difficile de trouver, dans le cas présent, le responsable.

Comme vient de le dire M. Bushnell, il semble que ce soit lui et le président qui, en définitive, aient à répondre de cette émission. Mon ami, M. Pickersgill, peut fort bien appeler cela la chasse aux sorcières, et s'il appelle sorcières les responsables de Radio-Canada que nous essayons de découvrir, c'est bien son affaire.

Pour ma part, je propose ceci au comité: Étant donnée la difficulté que pose cette émission "La plus belle de céans", je propose que M. Bushnell, de concert avec ses collègues de la société Radio-Canada, produise d'ici la prochaine réunion du comité, soit mardi prochain, un rapport détaillé sur cette émission "La plus belle de céans". Voici les points qui m'intéressent particulièrement et qui, je crois, intéressent le public. Qui a accepté le texte? Qui a monté ce programme? Qui a accepté le programme tel qu'on l'a vu, tel qu'il a été réalisé, et qui, en définitive, doit répondre aux questions qui ont été posées par les représentants du peuple à la Chambre des communes et par les citoyens qui se sont inquiétés de ce programme?



Alors, monsieur le président, je propose donc qu'un rapport détaillé nous soit fait à ce sujet, parce que, je tiens à le souligner, l'importance de cet incident est telle que nous, représentants du peuple,—et j'insiste là-dessus,—ne pouvons garder le silence...

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(Page 198)

M. McCLEAVE: Je demanderai les renseignements en français.

\* \* \*

(Page 199)

M. FORTIN: Monsieur le président, à ce stade-ci, je crois qu'il serait intéressant pour les membres du comité de se familiariser un peu avec le rouage administratif des réseaux français et anglais de Radio-Canada. Je poserai par conséquent, une question d'ordre assez général à M. Carter qui, je crois, serait l'homme qui pourrait nous répondre. Je voudrais lui demander de nous expliquer, au moyen de ce magnifique tableau que nous avons sous les yeux, tout ce qui se passe à partir du moment où l'idée d'une émission est conçue jusqu'à la pleine réalisation de cette émission.

\* \* \*

(Page 200)

M. CARTER: Monsieur le président, en réponse à une question de M. Chambers, nous avons préparé des commentaires sous la rubrique "*Method of establishing staff requirements for television operations*". Ces notes-là n'ont pas encore été distribuées, mais on les a remises au secrétaire du comité. Je ne sais pas si vous voulez les distribuer immédiatement.

\* \* \*

Monsieur le président, pour déterminer le personnel requis pour les émissions de télévision d'un poste, il nous faut établir les besoins pour chacun des programmes qui formeront l'horaire d'un poste. Le total du personnel dans un centre de production dépend du genre, de la qualité et du nombre des émissions en direct. Nous devons aussi tenir compte des besoins des services auxiliaires, tels que la comptabilité, le personnel, la publicité, les services techniques, etc.

Dans ces commentaires, je vais me limiter à indiquer quel personnel est requis pour une émission de télévision en direct et comment les besoins sont déterminés.

Si vous examinez la charte qui est là,—je ne sais pas si vous pouvez suivre très bien,—un programme de télévision commence d'abord par le développement d'une idée. Cette idée peut émaner d'un chef de service, du directeur des programmes, du directeur de télévision. Une agence de publicité peut soumettre une idée; elle est discutée et si elle est acceptée, un scénario peut être préparé. Alors, on demande à un auteur de préparer un texte.

M. FORTIN: Monsieur Carter, si l'idée provient de l'extérieur, a qui est-elle d'abord soumise?

M. CARTER: Cela dépend d'où elle vient. Si c'est un commanditaire représentant une agence de publicité, probablement que l'idée sera transmise à notre service commercial.

Par ailleurs, comme je l'ai mentionné tout à l'heure, vous avez le service des causeries, le service des émissions rurales, qui ont des contracts avec des associations. Alors, ces associations-là...

CANADIAN BROADCASTING CORPORATION  
TELEVISION PROGRAM COST LEDGER SHEET  
LIVE AND FILM PRODUCTIONS

FOR WEEK ENDING

BROADCASTING

203

TYPE		<input type="checkbox"/> LIVE <input type="checkbox"/> FILM		<input type="checkbox"/> COMMERCIAL MESSAGE <input type="checkbox"/> LOCAL <input type="checkbox"/> NON-SPONSORABLE		<input type="checkbox"/> NAT. NETWORK <input type="checkbox"/> SPONSORABLE		<input type="checkbox"/> REG. NETWORK <input type="checkbox"/> SPONSORABLE		PROGRAM TITLE PETER GRIMES		PROGRAM NO. 50-704	
DATE		PRODUCERS		UNIT MANAGER		TELECAST TIME 9:30 - 11:30		DATE OF PERFORMANCE		DATE OF TELECAST January 13, 1959		VARIANCE	
DEPARTMENT		RATES		BUDGET		ACTUAL		REFERENCE		SCHEDULE			
PROGRAM PRODUCTION—INDIRECT													
TECHNICAL—DIRECT		TECHNICAL—INDIRECT		TOTAL TECH. DIR.									
113 LINE CHARGES		113 MOBILE UNIT											
114 RENTAL OF EQUIPMENT		114 TECHNICAL OPERATORS											
115 TRAVELLING		115 MASTER CONTROL											
116 LINE CHARGES		116 TELEPHONE											
117 OTHER		117 FILM LAB											
		117 KINERECORDING											
		118 REHEARSAL HALLS											
		109 STUDIOS—DRY											
		119 STUDIO FACILITIES											
		TOTAL TECH. INDIR.											
		122 PROGRAM PRODUCTION—DIRECT											
		122 MUSIC FEES											
		122 MUSICIANS											
		122 SUNDAY PROD. FEES											
		122 TRAVEL											
		122 SCRIPTS											
		122 PERFORMING RIGHTS											
		122 OTHER											
		TOTAL PROG. PROD.—DIR.											
		122 FILM PRODUCTION COSTS											
		122 PRODUCERS											
		122 SCRIPT ASSISTANTS											
		122 PROD. ASSISTANTS											
		122 RESEARCH ASSISTANTS											
		122 PROGRAM ANNOUNCERS											
		122 BOOTH ANNOUNCERS											
		122 OTHER											
		TOTAL PROG. PROD.—INDIR.											
		121 DESIGN & STAGING—TOTAL											
		123 TOTAL PRODUCTION COSTS											
		112 TRANS—TRANSMITTER											
		113 TRANS—MASTER CONTROL											
		116 TRANS—TELEPHONE											
		TOTAL ON AIR COSTS											
		COST OF PREVIOUS EPISODES											
		TOTAL COST OF SERIES CU. QT.											
TOTAL													

ONT. # (3-87)



TECHNICAL

Technical Operators	Program planning 119 hrs.		
	Audio set up 12 hrs.		
35 Operators assigned on	Lighting set up 123 hrs.		
January 12th and 13th.	Technical set up 152 hrs.		
	Remote set up 12 hrs.		
	Rehearsal & show 1504 hrs.		
	Clean up 162 hrs.	2084 hrs. @ \$2.70 -	\$ 5,627.00
Master Control		37½ hrs. @ \$5.50 -	206.00
Telecine		15½ hrs. @ 18.50 -	287.00
Rehearsal halls		250½ hrs. @ 12.00 -	3,006.00
Studios		37½ hrs. @ 17.50 -	656.00
Studio facilities		140 hrs. @ 17.50 -	2,450.00
			<u>\$ 12,232.00</u>

SPECIAL COMMITTEE

This production used two rehearsal studios simultaneously at a total of 37½ hours full facilities spread over three camera days.

PROGRAM PRODUCTION

Producers

Franz Kraemer 346½ hrs.  
Eric Till 90 hrs.

	436½ hrs. @ \$8.00 -	\$ 3,492
Script Assistants	553¾ hrs. @ 5.00 -	2,769
Production Assistants	436¾ hrs. @ 5.00 -	2,184
Booth Announcer		10
		<u>\$ 8,455</u>

NOTES Franz Kraemer was the over-all producer controlling from Studio 7 with Eric Till controlling portions from Studio 1.

The total hours for the Production Assistant are mostly those of Alwyn Scott. About 70 hrs. of the total were incurred by John Coulson the Production Assistant with Eric Till in Studio 1.

The Script Assistant was Carol Armstrong and again the majority of hours were hers with the addition of Judith Strand who was part of the production unit in Studio 1.

BROADCASTING

SCHEDULE III

"PETER GRIMES"

Performers' fees

Principals (Schedule III a)

\$ 14,630

Host, Chorus and supernumeraries  
(Schedule III b)

35,211

Total

\$ 49,841



"PETER GRIMES"

## SCHEDULE III a

PRINCIPAL PERFORMERS

1.	Principal, negotiated fee	\$ 2000.00
2.	Principal, negotiated fee	2000.00
3.	Principal, scale 148 hours rehearsal, plus 9 hours overtime	907.50
4.	Principal, scale, 125 hours rehearsal, plus 9 hours overtime	802.50
5.	Principal, scale, 129½ hours rehearsal, 9 hours overtime	817.50
6.	Principal, scale, 129½ hours rehearsal, 9 hours overtime	817.50
7.	Principal, scale 123 hours rehearsal, 9 hours overtime	782.50
8.	Principal, 105 hours rehearsal, 9 hours overtime	692.50
9.	Principal, scale, 140 hours, extra rehearsal, 9 hours overtime	870.00
10.	Principal, scale, 133½ hours, 9 hours overtime	835.00
11.	Principal, scale, 99 hours and 9 hours overtime	632.50
12.	Principal, scale, 101½ hours, 9 hours overtime	675.00
13.	Bit, scale, 49½ hours	\$ 297.50
14.	Understudy, negotiated fee	1000.00
15.	Music consultant, negotiated fee	1500.00

TOTAL

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\$14630.00

"PETER GRIMES"

SCHEDULE III b

208

PERFORMERS FEES

Off Camera Chorus	32 singers for 36½ hours rehearsal plus show average \$236.00 each.	\$ 7,557.50
Conductor	Negotiated fee	600.00
		<u>\$ 8,157.50</u>
Bits and Supers	11 bits for average of 33 hours each. Average \$210.00 each.	\$ 2,322.50
Host	Negotiated fee.	200.00
		<u>\$ 2,522.00</u>
On camera Chorus	Group of 37 singers at scale for 107 hours rehearsal average plus 9 hours overtime. Average \$663.00.	\$ 24,531.75
		<u>\$ 35,211.25</u>
TOTAL		<u><u>\$ 35,211.25</u></u>

SPECIAL COMMITTEE

SCHEDULE IV

"PETER GRIMES"

MUSICIANS

Rehearsal pianists	297½ hours at \$10.00 an hour	\$ 2,975.00
Conductor	Negotiated fee	1,000.00
Orchestra	59 men for 32 hours each, average \$241.00 each	<u>13,276.00</u>
	TOTAL	<u>\$17,251.00</u>

BROADCASTING

209



PROGRAM PRODUCTION

Travel and Living Allowance - principal singer (per diem of \$15.00 for 30 days)		\$ 450.00
Music rights		750.00
Sundry Production Expenses		
Editorial Services	\$ 140.00	
Editorial Services (music pick-up)	125.00	
Transfer and Storage of Properties (from basement of Studio(7) to make room for orchestra and chorus)	689.00	
Rental of Music for Orchestra	162.00	
Equipment Rental (Fans to be used to create sound effect and rental of canopy between Studio 1 and Studio 7 for performers)	<u>280.00</u>	<u>1,396.00</u>
		<u>\$2,596.00</u>

FILM PRODUCTION

Still photography	\$145
Film production	183
Stock shots	<u>200</u>
TOTAL	<u>\$528</u>

**DESIGN DEPARTMENT  
DAILY PROGRAM COST STATEMENT**

SCHEDULE VII

212

PROGRAM NAME **Folio - Peter Grimes**

PRODUCER		SET DESIGNER		UNIT MANAGER		TELECAST DATE										
				W. Weston		PROGRAM NO. Jan. 13/59										
DEPARTMENT		ESTIMATED COSTS							ACTUAL COSTS							VARIANCE
NO.	NAME	Raw Materials	Stock Rentals	Purchase or Rentals	LABOUR Hours	Amount	Overhead	TOTAL	Raw Materials	Stock Rentals	Purchase or Rentals	LABOUR Hours	Amount	Overhead	TOTAL	
82	Set Designers											150	570	990	1560	
83	Make-Up										65 (c)	91	155	528	748	
84	Costumes								204(e)	624(m)	859 (l)	567	1038	1656	4381	
75	Services & Supply									256(n)	640 (d)	807½		3635	4531	
85	Studio Stage Hands										545 (a)	807½	1325	1099	2969	
86	Paint Shop								368(f)			410½	850	895	2113	
87	Carpentry Shop								2318(g)			1542½	3008	3935	9261	
88	Graphics										12 (b)	61½	161	212	385	
79	Special Effects										621(h)	239	442	1135	2198	
89	Properties									169(k)	406 (j)	258½	466	725	1766	
TOTAL									2890	1049	3148		8015	14810	29912	

PROGRAM SERIES

PREVIOUS TOTAL																
ABOVE TOTAL																
TOTAL TO DATE																

ENT 92 (5-58)

SPECIAL COMMITTEE

"PETER GRIMES"

SCHEDULE VII (Cont.)

Design and Staging

Studio Stagehands:

Purchase:	1 Blue Cyc 150' x 25'	485.00	
Rental :	150 Chairs for Orchestra	<u>60.00</u>	
		545.00	(a)

Graphics:

Purchase:	Photostats	12.00	(b)
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Make-Up:

Purchase:	Hairdressing	<u>65.00</u>	(c)
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Staging Services & Supply:

Purchase & Rental of Trees, boats, etc.	<u>640.00</u>	(d)
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Costumes:

Represents the use of fabrics for the manufacture of 7 costumes	<u>204.00</u>	(e)
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Paint and Carpentry:

Represents the value of lumber, hardware, paint, etc. used in the construction of a "fishing village" - required two studios to accommodate sets and flats.	368.00	(f)
	<u>2,318.00</u>	(g)
	\$ 2,686.00	

BROADCASTING

213



"PETER GRIMES"SCHEDULE VII (cont.)SPECIAL EFFECTSPURCHASES

1	Pump with Attachments	47.74
	Assorted Fixtures	13.35
12	Water Pans	108.00
1	Lamp Tubing	12.93
2	Schrimp Boats	7.50
1	Cover for Rain	87.78
	Water Connections, Door Hinges etc.	36.03
1	Large Tank	35.00
5	Spool Nylon	12.37
	Bolts	2.40
5	Sprayers	87.50
1300	lbs of Soil	40.00
1	Box Lychin	1.39
	Balsa Wood	1.55
	Rubber Hose & connections	4.15
	Boat parts, - Balsa wood	28.37
500	lbs of Soil	15.00
		<u>\$541.06</u>

RENTAL

2	Fans	40.00
2	Fans	<u>40.00</u>
		<u>\$80.00</u>

TOTAL

\$621.06 (h)

"PETER GRIMES"SCHEDULE V11 (cont.)P R O P E R T I E SPURCHASE

1	Drumstick and straps	12.00
3	Doz. Mugs	
2	Doz. Glasses	
1	Jug	15.95
16	Pipes	22.00
20	Bibles	28.30
	Sales Hatch Cover Canvas	
4	Pair Spruce Bars	
4	Galvanized Rings	
4	Clamps	
12	Balls String	67.53
4	10" Fids	
4	Seaming Palms	
6	Needles	11.70
1	Gray Spray	1.79
3	Cases Herrings	
1	Box Mackerel	
1	Case Lobsters, Barries Drums, Sea Shells	
	Sea Weed	108.50
12	Knives	6.60
25	Lbs. Net	
100	Hooks	
12	Needles 3/8 Manilla Rope	
1	lb/ Twine	
100	Floats	72.00
		<u>\$346.37</u>

RENTAL

Various pewter, sea-chest, china, quills, ink well, candlesticks, brass canelabra, clock	<u>60.00</u>
	\$ 60.00
	<u>          </u>
TOTAL	<u>\$406.37 (j)</u>



## "PETER GRIMES"

## SCHEDULE VII (Cont.)

Stock Props

<u>Description</u>	<u>Quantity Issued</u>	<u>Amount</u>
Stools	6	6.00
Oct. Small Table	1	3.00
Kharki Mattress	1	2.00
Cupboard	1	7.50
Consul Table	1	5.00
Capt Chairs	4	10.00
Chairs	6	15.00
Benches	5	10.00
Arm Chair	1	5.00
Oct. Tables	2	6.00
Table	1	3.00
Leg Tables	2	10.00
Crates	6	3.00
Trunks	3	1.50
Army Mattress	1	2.00
S. Table	1	3.00
Benches	12	24.00
Desk	1	6.00
Console Table	1	5.00
S. Chairs	2	5.00
Capt Chairs	7	17.50
Old Wood A Chair	1	2.50
S. Chair	2	5.00
Bench	1	2.00
Set Dressings	1	10.00
		<u>\$ 169.00 (k)</u>

Costumes

<u>Purchase</u>		<u>Total</u>
19 yds	of tweed	37.62
4	sweaters	30.80
15	skiens, 3 prs. needles	13.90
9	raincoats	80.50
9	sou wester hats	6.21
7	oilskin coats	13.65
4	sou wester hats	13.36
	wool	19.00
1	knitting book	.25
5 yds	buckrome	4.75
4	hoods	13.80
1	dye	.25
2	sweaters	19.90
2	pr. shoes	4.00
1	pr. stretched	.50
6½ yds	organza	11.38
10 yds	tuking	2.00

## "PETER GRIMES"

## SCHEDULE VII (Cont.)

Costumes

<u>Purchase</u>		<u>Total</u>
10 yds.	straw	2.25
68	buttons	2.98
5 yds.	tunic	2.70
39	ribbon	7.63
2	straw	.70
5	lace	1.45
10	lace	3.85
1	sweater hand knit to order	30.00
14	shapes	10.90
3	pleated bands	1.80
5 yds	velvet	1.00
3	sweaters	26.85
	rubber soles	4.50
4 prs.	rubber soles $\frac{1}{2}$ soles & heels	8.00
1	dance belt	5.36
1	rain set	5.95
4	skiens of wool	1.40
	wool and needles	1.09
6	hair nets	.60
	elastic	.14
2	suits	130.00
		<hr/>
		\$ 521.02

Rentals

1	suit	10.00
1	jacket	5.00
1 pr.	pants	8.00
1	child's suit	15.00
4 pr.	pants	14.00
4	cloaks	12.00
12	packets	54.00
1	black suit	8.00
10	hats	10.00
14	dresses	140.00
5	blouses	12.50
4	capcs	20.00
20	shawls	30.00
		<hr/>
		\$ 338.50

TOTAL

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\$ 859.52 (1)



## SCHEDULE VII (Cont'd)

"PETER GRIMES"STOCK COSTUMES

<u>Description</u>	<u>Quantity Issued</u>	<u>Amount</u>
Period Petticoat	9	\$ 18.00
Stockings	15 prs.	7.50
Towels	3	1.50
Period Fronts	6	3.00
Topper	2	3.00
Rain Hats	8	12.00
Rubber Boots	11 prs.	22.00
Engineer Boots	4 prs.	8.00
Navy Caps	7	10.50
Men's Felt Boots	5 prs.	10.00
Ladies Shoes	2 prs.	4.00
Flat Heels Girls Shoes	5 prs.	10.00
Dresses	4	16.00
Dresses	1	4.00
Shawls	6	9.00
Cape	1	1.50
Long Crinolines	8	16.00
Rain Cloaks	4	16.00
Rain Cloaks	6	24.00
Peak Jacket	4	12.00
Period Jacket 1 Brown, 1 Green Tweed	7	21.00
Pants	16	32.00
Pullover	10	15.00

STOCK COSTUMES (Cont'd)

Vests	6	\$ 9.00
Vests	2	3.00
Children's Jacket	3	4.50
Children's Pants Long	5	5.00
Period Topper	2	3.00
Rubber Boots	4 prs.	8.00
Rain Cloaks	3	12.00
Windbreaker	1	1.50
Topper Black	1	1.50
Topper Period 1 Black, 1 Brown	2	3.00
Seaman's Caps	8	12.00
Togues	2	3.00
Boots leather	3 prs.	6.00
Belts	10	5.00
Scarves	16	8.00
Duffel Coat Grey	1	4.00
Braces	12	6.00
Hats	2	3.00
Neckerchiefs	10	5.00
Period Ballet Skirts	4	4.00
Clerical Collar	1	.50
Clerical Front	1	.50
Frock Coat dark green	1	4.00
Boys Sweater	2	3.00
Child. Shirts	2	2.00

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STOCK COSTUMES (Cont'd)

Girls Shoes Flat Heels	2 prs.	\$ 4.00
Long Cotton Petticoats	8	16.00
Long Hat Pins	12	.60
Knee Socks Grey	6 prs.	3.00
Black & Coloured Socks	5	2.50
Ladies Boots	6	3.00
Black Stockings	7 prs.	3.50
Aprons	4	2.00
Steel Rimmed Spectacles	1	.50
Ballet Slippers	3 prs.	6.00
Dance Panties	5	2.50
Crinolines	2	4.00
Falsies	1 pr.	.50
Underwear	1	.50
Peasant Blouses	2	2.00
Ladies Period Shoes	1 pr.	2.00
Running Shoes	1 pr.	2.00
Rain Coat	8	32.00
Period Dress	3	12.00
Leather Vest	1	1.50
Trousers	13	26.00
Vests	6	3.00
Period Jackets	6	18.00
Duffle Coat	2	8.00
Bonnets	15	22.50

STOCK COSTUMES (Cont'd)

Sweat Shirts	5	\$ 5.00
T-Shirts	4	4.00
Business Shirts	3	3.00
Socks	5 prs.	2.50
Cravats	15	7.50
Sweaters	15	22.50
Work boots	1 pr.	2.00
Tuques	5	7.50
		<hr/>
		\$624.10 (m)
		<hr/>



"PETER GRIMES"SCHEDULE VIISTOCK RENTALSSTAGING - SERVICE AND SUPPLY

Stock Flats used

5,129 $\frac{1}{2}$  sq.ft. or \$256.48 (n)

"PETER GRIMES"SCHEDULE VIIISTAGING & DESIGNINGPERSONNEL REQUIRED

Set Designer		1	
Make-up		8	
Costume Designers, assistants.		9	
Studio Stagehand		30	
Paint Shop Personnel	up to	11)	varies per day
		)	of
Carpenter Shop Personnel	up to	25)	construction
Graphic Artists		2	
Special Effects		4	
Properties Personnel		<u>5</u>	
		95	
		<u>=</u>	

Also: A substantial number of warehouse personnel required to handle, truck, etc., the sets and flats from Sumach St. to Studio 1 and 7 as well as to clear sub-basement for use by the orchestra.



SUMMARY OF DIRECT COSTS													
DATE	SOURCE OF INFORMATION	DETAILS	AMOUNT		MONTH REPORTED	ARTISTS FEES	MUSICIANS	SOUND / PRO	TRAVEL	SCRIPTS	PERSONAL MONTHS	FILM COSTS	OTHER
			ACTUAL	ESTIMATE									
22/4	Travel Advance	Sup. Producer	34.00						34				
17/4	"	Producer	142.60						143				
13/5	BBC 47	Script	160.00					160					
13/5	"	Script	110.00					110					
13/5	c/a	Article	2728.00										
26/5		Script	750.00						750				
PROGRAM PRODUCTION													
TECHNICAL													
TOTALS													

[illegible]

# DESIGN DEPARTMENT DAILY PROGRAM COST STATEMENT

PROGRAM NAME Folio "A Boy & His Up"

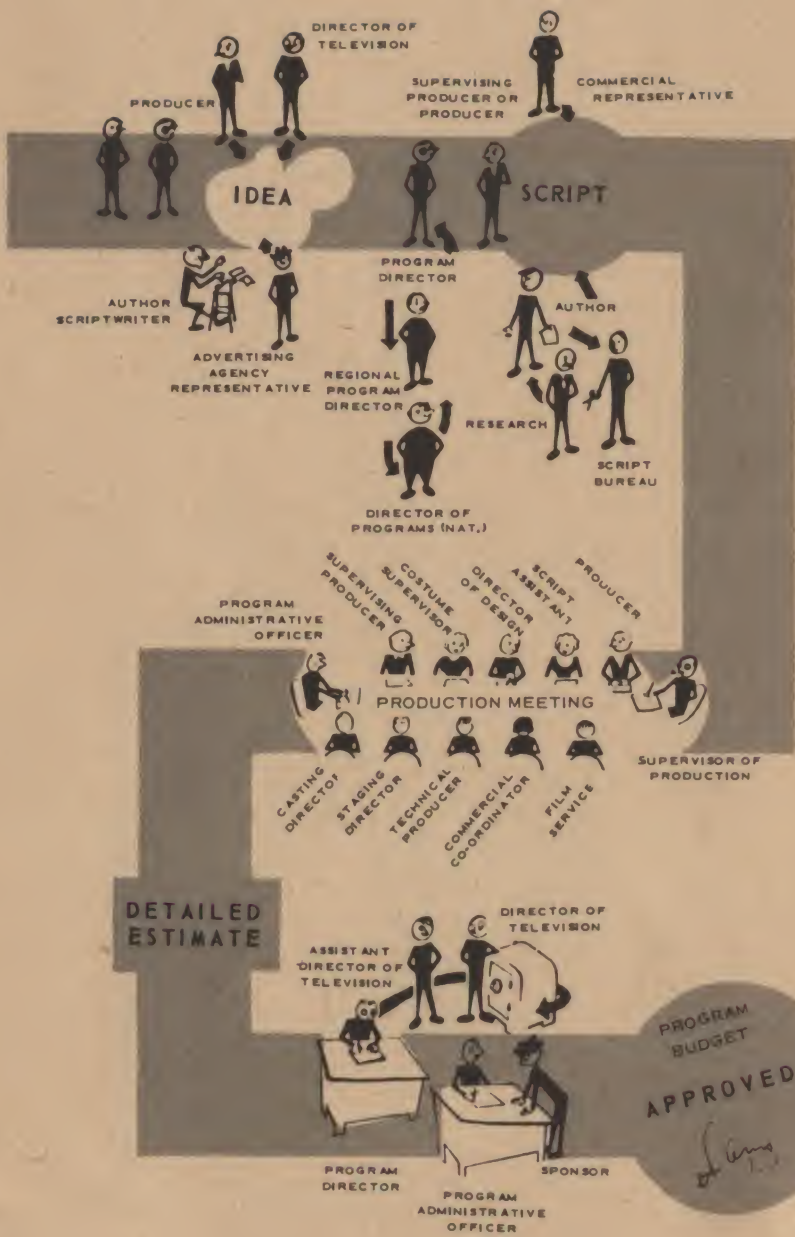
PRODUCER		SET DESIGNER			UNIT MANAGER				TELECAST DATE			PROGRAM NO.				
					W. Weston				May 5							
DEPARTMENT		ESTIMATED COSTS							ACTUAL COSTS							VARIANCE
NO.	NAME	Raw Materials	Stock Rentals	Purchase or Rentals	LABOR/R		Overhead	TOTAL	Raw Materials	Stock Rentals	Purchase or Rentals	LABOR/R		Overhead	TOTAL	
					Hours	Amount						Hours	Amount			
82	Set Designers											40	152.	264.	416.	
83	Make-Up											1	2.	6.	8.	
84	Costumes											2½	5. 8	7.	12.	
75	Services & Supply									109.		60½		272.	381.	
85	Studio Stage Hands										25.	60½	99.	82.	286.	
86	Paint Shop								112.			88	182.	192.	486.	
87	Carpentry Shop								177.			96½	188.	246.	607.	
88	Graphics										3.	35½	93.	121.	217.	
79	Special Effects															
89	Properties									5.		14½	26.	41.	72.	
TOTAL									285.	114.	28.		747.	1231.	2405.	

PROGRAM SERIES

PREVIOUS TOTAL																
ABOVE TOTAL																
TOTAL TO DATE																

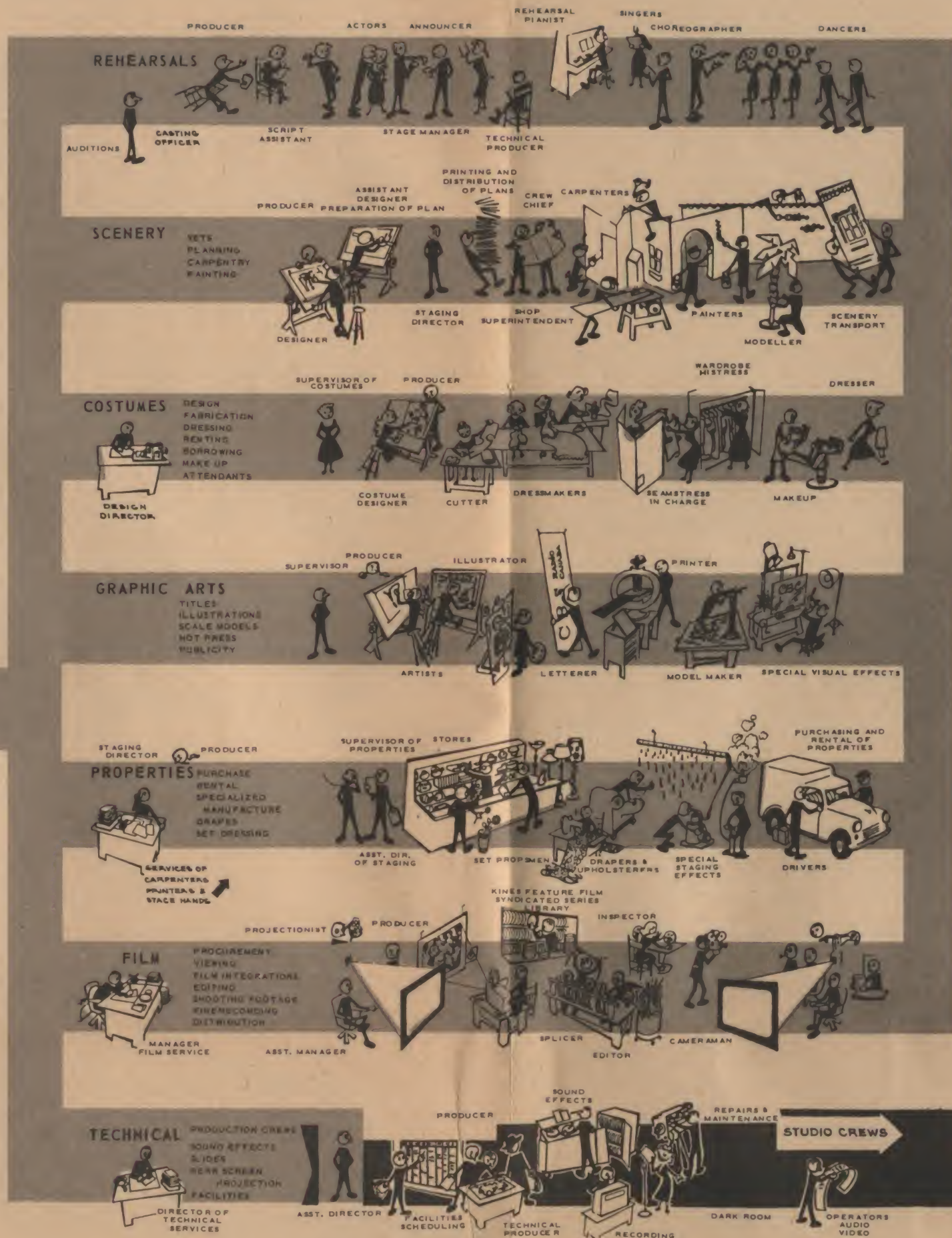






A CBC  
TELEVISION PRODUCTION  
VARIETY TYPE





STAGE SETTINGS  
LIGHTING • DRY RUN  
CUT AND CHANGES MADE  
REHEARSAL WITH CAMERA  
COSTUMES • MAKE-UP •  
FULL DRESS REHEARSAL

STAGE SETTINGS

PROGRAM  
DIRECTOR  
PRODUCTION  
SUPERVISOR  
COMMERCIAL  
COORDINATOR

CONTROL  
ROOM

SOUND  
EFFECTS



